

# Romance of Anne Boleyn and King Henry VIII. on Screen Introduces European Actress to America



MISS HENNY PORTEN  
AS ANNE BOLEYN IN "DECEPTION"

MISS ELSIE FERGUSON

MISS JOAN GORDON  
IN "THE QUEEN OF SHEBA"

MISS VIVIAN MARTIN  
IN "MOTHER ETERNAL"

Miss Henny Porten Plays the Role of the Queen—Other Film Novelties.

**"DECEPTION"** the Paramount historical film of the romance of Anne Boleyn and King Henry VIII, one of the most important screen creations of the year, will have its first showing at the Rivoli this week, with an elaborate programme arranged by Hugo Riesenfeld to reflect the color and atmosphere of the beginning of the sixteenth century in England.

The photoplay will introduce to America Miss Henny Porten, one of the most brilliant European actresses. Miss Porten, who plays the role of Anne Boleyn, portrays in the queen a figure of camelid beauty against a background of intrigue, merrymaking and license. Emil Jennings, who plays the king, creates a figure that stands out from the pages of history as a mingling of clumsy tenderness, of gluttony and brutality. He is an American actor who came under the influence of Max Reinhardt and rose to a high place in the European film world. "Deception" was created by the same craftsman that made "Passion," under the direction of Ernest Lubitch.

"Mother Eternal," a photoplay production by Ivan Abramson, presented by the Strand, starts its second week at the Central. It is a comedy of the life of a woman who, after a long and arduous journey, finds herself in a new world. The story is a tale of adventure and romance, with a strong emphasis on the character of the woman who plays the lead role.

With its seventh anniversary just past, the Strand starts on the eighth year of its existence with the showing of "The Sky Pilot," a comedy of the life of a man who, after a long and arduous journey, finds himself in a new world. The story is a tale of adventure and romance, with a strong emphasis on the character of the man who plays the lead role.

At the Capitol smiling Tom Moore is the star of the "Golden Rule" comedy, "Made in Heaven." The story concerns itself with a "greenhorn" who becomes a dreamer in New York and rises to a position of affluence and power. The story is a tale of adventure and romance, with a strong emphasis on the character of the man who plays the lead role.

The Rivoli will celebrate its fifth anniversary during the week with one of the best programmes of pictures and music in its history. Miss Elsie Ferguson is in "Sacred and Profane Love," William D. Taylor's production for Paramount. The story is a tale of adventure and romance, with a strong emphasis on the character of the woman who plays the lead role.

With the removal of "Over the Hill" from the programme, the Rivoli will have a new and interesting programme of pictures and music. The story is a tale of adventure and romance, with a strong emphasis on the character of the man who plays the lead role.

to-night to the Park Theatre, the William Fox production of the famous Will Carleton poem will have entered its sixth week since its Broadway premiere.

"Dream Street," the latest D. W. Griffith picture, starts its second week at the Central.

"The Four Horsemen of the Apocalypse," the latest version of the famous poem, is becoming acclimated at the Astor.

"The Queen of Sheba," the Fox spectacular picture, enters its second week at the Lyric.

"A Connecticut Yankee in King Arthur's Time," the Fox picture version of Mark Twain's book, enters its sixth week at the Selwyn.

Sir James M. Barrie's "Sentimental Tommy," the John S. Robertson production for Paramount, which was highly praised by Sir James when he saw a print of it in London, begins the fourth week of its extended engagement at the Criterion.

William B. de Mille's production of Sir James Barrie's "What Every Woman Knows," with Miss Lois Wilson and Conrad Nagel, will be the big attraction at Loew's New York to-day and tomorrow. Features for the remainder of the week will include "Lionel Barrymore in 'The Great Adventure,'" Tuesday; "The Little Clown," with Miss Mary Miles Minter, Wednesday; "The Old Swimmin' Hole," with Charles Ray, Thursday; "Bare Knuckles," with William Russell and "Seven Years' Bad Luck," with Max Linder, Friday; "The Dollar a Year Man," with "Patty" Burke, Saturday; and "Prisoners of Love," with Miss Betty Compson, Sunday.

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the Hurst film, "Just Around the Corner," which Frances Marion is directing, has finished with that film.

Eugene O'Brien's next Selznick picture will be "The Last Door," in which Martha Mansfield will be his leading lady.

Elaine Hammerstein's latest picture, "The Girl from Nowhere," has just been cut and titled ready for circulation.

"Ye Shall Pay" is the picture Conway Tearle is now producing at the Selznick studios in Port Lee, N. J., under the direction of Ralph Ince, with Zena Keefe as his leading woman.

"The Cabinet of Dr. Caligari," the European film, which was shown at the Capitol, will have its next New York presentation on the William Fox circuit, says an announcement from Goldwyn, which is releasing the picture. It will play at the Audubon Theatre on Monday, Tuesday and Wednesday, April 25, 26 and 27.

George Fitzmaurice and his wife, Olga Berge, have gone to White Sulphur Springs, Va., to complete the preliminary work for the filming of "The Poor Relation," Rogers' next picture, to the screen.

W. K. Ziegfeld's superproduction, "The Black Panther's Cub," starring Florence Reed and directed by Emil Chautard, will be released by Equity Pictures Corporation.

Bernard McConville, who wrote the screen version of "Doubling for Romeo," Elmer Rogers' original starring vehicle for Will Rogers, now being filmed at the Goldwyn studios, has been engaged to adapt "The Poor Relation," Rogers' next picture, to the screen.

Hamilton Revelle, leading man and movie star, has just returned from Hollywood after completing two pictures, the first of which was "Kismet," which he played his original role of the "Ward" in the picture. His second picture, "Good Women," which will be released in this city.

Anna Q. Nilsson, the screen player who has just finished work opposite John Barrymore in "The Sign of the Cross," will make a series of personal appearances at the local Loew Theatre in conjunction with the showing of "Without Limit."

The school children have become so interested in "A Connecticut Yankee in King Arthur's Time," which William Fox has been showing since last week, that they are planning to see it again.

Alfred Fleming, who is supporting William Farnum in his latest picture, "The Greatest Sacrifice," reported to the police the loss of a fur and jewelry valued at several thousand dollars from her apartment at 68 East Ninety-sixth street.

Vera Gordon, the beloved mother of the amusement world, has turned author. She has contributed an article on "The Drama" to "The Courier," a monthly magazine.

Virginia Vail, who is Bert Lytell's leading woman, has set a speed and efficiency record at Metro's Hollywood Studios. She finished "The Man Who" and started work on "A Trip to Paradise" on the same day.

The folks in Grand Rapids, Mich., are all puffed up over a visit to their midst from the popular screen hero, James Kirkwood. The actor is on his way East to transact some business, but he will be appearing in "The Great Impersonation," a screen version of a story by James Oppenheim.

"Tip Van Winkle," which for a quarter of a century piled up a fortune for Joseph Jefferson, is to be made by the Ward Lee Sales Productions and the title role is to be played by Thomas Jefferson, son of the original Rip.

Both the Metro and the Vitaphone companies have transferred their entire production activities from the East to the Pacific coast, with the explanation that nowhere else can motion pictures be made in their entirety so well and so economically.

## Screen Shadows

By FRANK VREELAND.

Now that most of the rest of Europe has been heard from in a new thrust at motion picture fabricating, Russia comes forward in its characteristic role of saving something or other, this time the pictures. The film business in the Slavic country appears to have been the only subject not investigated by H. G. Wells on his visit there. Yet it exists, in a movie colony just outside Petrograd, which is striving to change the face of nature as it is commonly preserved in gelatine.

Not for them the movie of the little ingenue shaking her golden curls in the sunshine while beams of light glance off her retreating nose. The climate would be too cold for anything so Pollyannish, for one thing. Instead, they plan to show subtle psychological reactions—one idea having a terrible battle with another, or something thrilling like that. Gloom chasing away joy and similar neurotic triumphs.

Rather than amplified settings and plottings, everything is very complex. Just like life in the villages. What is exposed in the magazines. Following the grand model of the Russian novels of Dostoevsky and the other bright little rays of hope in their literature, mental workings are laid bare, and every spectator has a chance to enjoy himself as much as at a clinic. Unless the photograph is exceptionally good, one would imagine that the pictures of the mental workings of the average movie actor would be blurred. Especially if he were Russian.

Yet it is reported that this extreme innovation in cinematography is quite successful, and onlookers appear to relish having their inmost thoughts shown up on the screen. One would like to see the cerebral processes of Trotsky delineated.

Why is it that pictures of trials and any incident relating to court procedure, even when produced by his countrymen that ordinarily are careful to see that the leading man isn't wearing his hat backwards, are so wrong as to seem almost inspired in their errors? In actuality the jury box is almost always on the judge's left, but in the films the consensus of opinion seems to be generally that something the twelve good men and true look more dramatic on the judge's right. And the judge often has a large and formidable glass pitcher of water in front of him, as if he were about to bring the judge's goblet down on the head of the accused. It is a pity that you'd find court proceedings nowdays.

In one picture made by the Lesky studio the court stenographer was wrongly taking down the proceedings before the bench on a typewriter—a method that in real practice would be to bring the judge's goblet down on the head of the accused. It is a pity that you'd find court proceedings nowdays.

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# Russian Ball Most Colorful Event of a Round of Dances in Washington

Congressional Club Gives Reception for Mrs. Harding—Social Notes.

WASHINGTON, April 16. THE event of the week? How can one pick one event in such a week? As well ask for "the color of the rainbow" or "the figure in a kaleidoscope." It has been Washington's busy week.

Congress opened—also the baseball season. The resident in each case tossed the ball to the players, and the more or less polite world—at any rate, the official world—gathered numerously to watch him do it. Then by way of big and picturesque dances, there were the "spragging ball" on Monday night for the benefit of the Episcopal Home for Children; the Russian dance Tuesday night, being the opening event of a "Russian week" arranged by the Russian Relief's central committee, and the Pen Women's League carnival ball Friday night. There also were the Congressional Club's big reception for Mrs. Harding yesterday afternoon, the first time the club ever has given an afternoon party for the First Lady, and the usual round of breakfasts, luncheons, teas, receptions, dinners and dances, with a number of more or less important weddings thrown in.

Of course everybody who could get there went to the Capitol last Tuesday to hear President Harding deliver his first message and to look over the feminine members of the new administration family. The galleries were packed and the far corners of the Chamber below were crowded not only with men but with women—which is most unusual, since Congress is rather jealous of the privilege of the floor, especially where women are concerned. Even though it has granted woman suffrage and has been obliged to welcome for the second time a woman to its membership.

Of course all eyes, while the galleries were filling, were fixed on the Executive gallery. The first arrivals that any one recognized were the President's sister, Mrs. Carolyn Votaw, very pretty in a light blue, with a bunch of sweet peas, and Mrs. Edward Stock, one of Mrs. Harding's personal friends. Presently Mrs. Harding herself arrived. She wore a handsome costume of some light gray woolen material, with a hat of a modified sailor shape of the same shade. Apparently it was a one-piece dress with a collar of diamonds. The dress, cut in a shallow square at the neck, showing under the open coat. The hat was rather high crowned and not very wide, with a bunch of sweet peas, and Mrs. Edward Stock, one of Mrs. Harding's personal friends. Presently Mrs. Harding herself arrived. She wore a handsome costume of some light gray woolen material, with a hat of a modified sailor shape of the same shade. Apparently it was a one-piece dress with a collar of diamonds. 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